

DIME NOVEL ROUND-UP

Publication No. 157140

ISSN 0012-2874

A magazine devoted to the collecting, preservation and literature of the
old-time dime and nickel novels, libraries and popular story papers

Vol. 56 No. 5

October 1987

Whole No. 587

NED BUNTLINE, "THAT ODIOUS RASCAL"¹ OR, THIS COLONEL WAS NO CHICKEN

By Bill Butts



DIME NOVEL SKETCHES #227

HISTORICAL SERIES

NED BUNTLINE, "THAT ODISIOUS RASCAL"¹ OR, THIS COLONEL WAS NO CHICKEN

By Bill Butts

"Kill you?" said Scully again to the Swede. "Kill you? Man, you're off your nut."

"Oh, I know," burst out the Swede. "I know what will happen. Yes, I'm crazy—yes. Yes, of course. I'm crazy—yes. But I know one thing—" There was a sort of sweat of misery and terror upon his face. "I know I won't get out of here alive."

The short story is "The Blue Hotel," by Stephen Crane, the year was 1898, and the melodramatic, action-packed dime novel or "penny dreadful" of the latter half of the 19th century reigned supreme with the American reading public. Crane satirized a genre of American literature popularized to a great extent by Colonel Edward Zane Carroll Judson, alias Ned Buntline.

Dime novels have received scant notice since. Their cornerstone, Ned Buntline, has fared even worse. Critical appreciation of the dime novel has ranged from blatant neglect to grudging praise—and Buntline, one of its foremost figures, has endured persistent (if understandable) slights at the hands of biographers, historians and scores of memoir-writing widows. Buntline is depicted, if at all, as either the jovial, selfless founder of the dime novel, a crotchety but harmless ruffian or a manipulative, dangerous radical who earned undeserved renown as a hack writer. Much of the blame for this must go to Buntline himself, who began or perpetuated many of the myths and lies regarding his life. Buntline felt an irresistible urge to transform his life into a series of sensational escapades, much as his own characters in his novels. He had a Tom Sawyerish love of erasing, altering and embellishing facts out of recognition. Buntline cannot be defended indignantly as a misjudged innocent. He juggled the lives of writer, radical and all around rascal. You cannot hope to get through the layers of falsities and exaggerations that hamper a fair consideration of his achievements—but you can clarify the most glaring misconceptions.

The only certainty one may claim about Buntline's life is that nothing but an elusive handful of dates and events may be accepted as probably truthful. Consider, for instance, his birthdate, where it is not the scarcity but the abundance of information that obscures his origins. At least three different dates and places of birth are commonly accepted. Despite Buntline's well-known autobiographical poem "March Born," some list his birthdate as August.(2) Most of these dates are false, Albert Johannsen proves. His previously-unused documents establish the date as March 20, 1821, and the place as Harpersfield, New York.

Ned Buntline's life was more implausible than even his most far-fetched

DIME NOVEL ROUNDUP—Vol. 56, No. 5, Whole No. 587 — October 1987
Publications No. 157140 ISSN 0012-2874

Published six times per year at 821 Vermont Street, Lawrence, Kansas 66044. Edward T. LeBlanc, editor, 87 School Street, Fall River, Mass. 02720, to whom new and renewal subscriptions, address changes and advertising should be sent. Second class postage paid at Lawrence, Kansas 66044. Subscription: \$10 per year. Ad rates: 15c per word, \$3.00 per column inch; \$6.00 per quarter page; \$8.00 per half page and \$15.00 per full page.

Postmaster: Send form 3579 to 821 Vermont St., Lawrence, Kans. 66044

dime novel, and he distorted these already astonishing facts into further unlikelihoods. He claimed, for instance, to have been a colonel and chief of scouts with the Indians in the Civil War, and to have received twenty wounds. In truth he was reduced from sergeant to private, fought not one battle and was discharged for desertion and alcoholism.(3) Little wonder that we look with suspicion on tales that he was rewarded for heroism on the sea as a teenager by Martin Van Buren; that he once fought seven duels in one day; or that he killed a man, was shot three times, fell from a third-story window and was lynched (the rope broke) all in one day. These are well verified—and are but a small sampling. Buntline is credited with instigating at least two major riots, one in which several were killed, and the second, the Astor Place Riot of 1849, in which over thirty rioters were shot and over one hundred injured. For the former he jumped bail (only to be re-arrested twenty years later, again to jump bail), and for the latter he paid a small fine and served one year in a comfortable prison.

All this clarifies why the contempt shown Buntline is not always unfounded: "Cheap, boisterous, rowdy, chauvinistic, an incorrigible liar and a generally bad egg, he nevertheless prided himself on his piety. . . and lectured indefatigably in favor of temperance."(4) Further abuse would have been heaped upon Buntline had it been known that he practiced bigamy regularly. At least one marriage was never legal; on two occasions he held "overlapping wives". . . the number and succession of his women appears hopelessly tangled. The technicality of divorcing one wife BEFORE marrying again was of no concern to the Colonel—a bit more tarnish to his reputation could hardly have blackened it further.

Buntline has, on the other hand, suffered chastisement for his every endeavor on account of his hypocrisy. From the versatility of his character, it comes as no surprise that the hard-drinking Buntline could reform his ways and become an equally hard-drinking temperance advocate. His drinking must have been severe if it were enough to justify discharge from the military in time of war. By 1869, when next seen, Buntline is a temperance lecturer.(5) This complete reversal certainly supports the possibility of a legitimate mending of his habits. His temperance verse indicates the fervor of Buntline's new-found resolution:

Friendship formed by wine is fleeting,
Love abhors its unchaste light;
Nothing born of line is sting
With its sparkles joy takes flight.(6)

Buntline likewise inserted temperance tracts into his later fictional characters. Even Buffalo Bill, who volunteered for Civil War service because he was so inebriated he had no idea what he was doing, appears in Buntline's play and novels delivering temperance speeches. Records after this point evidence nothing but a continued zeal for reform which only increased with age.

A glance at Buntline's political activities confirms the view that, though he was prone to extremes, Buntline sympathized with certain beliefs. Fiercely pro-American. Buntline helped to found and was long affiliated with the struggling American or "Know Nothing" Party, a puritanical, nationalistic group favoring the most extreme forms of *laissez faire*. On behalf of this party Buntline participated in what he must have considered patriotic causes—near-criminal activities such as the Astor Place Riot.

Ned Buntline's greatest claim to fame—or cause for shame, depending—likewise rings of a patriotism that to others stings of fanaticism: He was

the first of many authors to write of the adventures of 'Buffalo Bill,' William F. Cody. Buffalo Bill more than any other folk hero became the symbol of the plainsman which has been glorified in every medium since. The absurd legends that arose concerning Buntline's discovery, for once not started by him, have been proven false, with the equally absurd result that Buntline's role in the creation of an American institution has been forgotten.

Buntline did not give Cody his famous nickname, we now know.(7) What is important is that, in 1869, the serial New York Weekly began printing "Buffalo Bill, the King of Border Men," by Ned Buntline. An American legend was launched. Cody's wife Louisa later described the effect of Buntline's first narrative:

It was exactly what the Eastern public had been waiting for, and now, every week, some new thrilling story . . . appeared in the romantic magazines. Much of it, while founded on fact, was wildly fantastic in its treatment, and the most surprised man of all would be Will himself when he got the month-old periodical and read of his hair-raising adventures.(8)

Buntline wisely followed this success with a dime novel, "Buffalo Bill's Best Shot; or, The Heart of Spotted Trail," and later brought out "Buffalo Bill's First Trail; or, Will Cody, the Pony Express Rider." These exploited the easy success of the first; surely Buntline would have continued this series had Cody and he not parted ways. The sentimental notion that Cody would somehow have found fame and fortune without Buntline is easy to claim, difficult to defend.

The basis of the Cody myth sprang from Buntline's imagination, and grew with little aid from Cody himself in the first years. Only later he the hero join in the process of self-immortalization.

'He [Cody] could hardly visualize what effect this dime novel—and others which he knew were to follow—would have upon him, his career, or his fortune," says one biography.(9) Not only did Buntline familiarize the reading public with the name of Buffalo Bill, but he presented them with the man himself. "It was Buntline who in four hours wrote a disastrous play, "The Scouts of the Prairie; or, Red Deviltry As It Is," which featured a terrified Cody before a Chicago audience.

Despite Buntline's vast literary output, he has been further removed from the Cody legend with the realization that he did not write ALL of the Cody books. He has been forced into a literary Catch 22: Labeled an opportunist for his handling of Cody (it was a modest and mutual exploitation, in which Buntline came out the worse), he is nevertheless accused (by those who presumed his authorship of the entire Cody canon) of intentionally misleading us into this belief.

What Buntline did produce for nearly half a century was a constant stream of novels, serialized fiction, journal articles on topics such as fishing and hunting, temperance speeches and sermons, poetry and even hymns. It is commonly held that he wrote over four hundred novels; more reliable sources place his canon nearer the two hundred mark. Considering his method of composition, the four hundred figure might not be too outlandish. This figure might also include his serialized stories, many of which were collected and published in book form one or more times, usually without permission, under different titles and pseudonyms. Buntline's poetry, long neglected and seldom printed in his lifetime, is the type of verse one would expect had there existed a "dime poem" tradition as well. Crudely rhymed, overloaded with action, it displays a gentler aspect of Buntline than that seen in his adventures:

The Eagle's Nest

Where the silvery gleam of the rushing stream
Is so brightly seen o'er the rocks all green,
Where the white pink grows by the world red rose
And the blue bird sings till the welkin rings.

Where the red deer leaps and the panther creeps,
And the eagles scream over cliff and stream,
Where the lilies bow their heads of snow,
And the hemlocks tall throwl a shade o'er all.

Where the rolling surf loves the emerald turf,
Where the trout leaps high at the hovering fly,
Where the sportive fawn crops the soft green lawn,
And the crows' shrill cry bodes a tempest night—

There is my home—my wildwood home.

Where no step intrudes in the dense dark woods,
Where no song is heard but of breeze and bird;
Where the world's foul scum can never come;
Where friends are so few that all are true—

There is my home—my wildwood home.(10)

But only with his dime novels could Buntline exert influence, for only there could his work reach wide distribution in mass quantities. To many fellow novelists "[their] chief inspiration was old Ned Buntline, who was really the first one to write 'penny dreadfuls' and the inventor of the 'dime novel'." (11) By the time that Beadle & Adams, the backbone of the industry, began publishing, Buntline already had a sizeable amount of serialized fiction awaiting collection and publication. By volume alone he deserves the title "father of the dime novel." In its early years he suffocated his fellow authors, even the most verbose, and sold hundreds of thousands of volumes. His works certainly reached Hannibal, Missouri and Mark Twain. Tom Sawyer's wild schemes reflect elements lifted from dime novels. At one point Twain dubs Tom "the Black Avenger of the Spanish Main!" after the title of a Buntline novel. Twain may have found in Buntline the precedent for a nautical pseudonym. A "buntline" is the rope attached to the bottom of a square sail used to roll it up.

Other than this amusing influence, the dime novel itself has become a factor in his neglect. The term "pulp novel" clung to these books for a quite literal reason also: the paper on which they were printed deteriorates and crumbles rapidly. (Even the Newberry Library, one of the finest private libraries anywhere, has relegated its first edition of a Buntline Buffalo Bill novel to the art section, where you may observe its colorful cover but not touch its contents.) The dilemma is complicated by the nature of the dime novels' audience. The lower and middle classes were the greatest consumers. The novels were bought, read, handed down, discarded. They were not considered worth any efforts at preservation. No complete set of the works of Ned Buntline is now or probably ever has been collected.

But this absence does not discount an analysis of Buntline's work. His attitude toward writing has often been noted:

I once wrote a book of 610 pages in sixty-two hours, but during that time I scarcely ate or slept. As to my method—I never lay out a plot in advance. I shouldn't know how to do it, for how can I know what my people may take it into their heads to do?!(12)

That the fiction resulting from such a method suffers comes as no shock and must be taken for granted. But this characteristic is a cut-and-dried feature of the genre. Add the odd fact that not one of Buntline's biographers seems to prefer any one of his many titles above the rest, and where does Buntline's importance lie?

Fred E. Pond, that most kind and Boswellian of biographers, writes, Buntline's tales stand by themselves as a distinct class of literature. They cannot be compared with the so-called refined novel, except perhaps upon points of style. . . What Goethe says about literary style is essentially true; "style" is the man himself.(12)

Yet Pond does affirm that, "Considered in the light of realistic fiction, Ned Buntline's sea tales and border romances will compare favorably with the best of J. Fenimore Cooper's celebrated novels."(14)

To separate Buntline's life from his work is difficult; the two seem interchangeable. The essence of the dime novel was never its individuality, but rather its ability to convey action and excitement. They aimed at the masses, or at certain interests that people of all classes held in common—swaggering sailors, dashing heroes on horseback, dastardly mustachioed villains.

Ned Buntline provided all of these in his fiction and played a lot of all of them in his own life, a life as wild and unpremeditated as his novels. Just as the triumphant hero rides off into the sunset against a blazing sunset, "Ned Buntline," Colonel E. Z. C. Judson, died on 16 July 1886 at the age of sixty-five, "after great suffering during the later years of his life from numerous"if invented—"old wounds."(15)

Notes

1. "The EXTRAORDINARY public proceedings of E. Z. C. Judson, alias, Ned Buntline, against Thomas V. Paterson, for an alleged libel contained in a pamphlet. . ." (New York: T. V. Paterson, 1848), cover.

2. Albert Johannsen, "The House of Beadle and Adams and Its Dime and Nickel Novels" (Norman: University of Oklahoma Press, 1950), II, p 168; Fred E. Pond, "Life and Adventures of 'Ned Buntline'. . ." (New York: The Cadmus Book Shop, 1919), p. 11.

3. Edmund Pearson, "Dime Novels" (New York, 1929; rpt. Port Washington: Kennikat Press, Inc., 1968), p. 114; Don Russell, "The Lives and Legends of Buffalo Bill" (Norman: University of Oklahoma Press, 1960), pp. 14950-; "Dictionary of American Biography," ed. Dumas Malone (New York: Charles Scribner's Sons, 1933), X, p. 238.

4. "American Authors 1600-1900," ed. Stanley J. Kunitz and Howard Haycraft (New York: The H. W. Wilson Company, 1938), p. 429.

5. Colonel W. F. Cody, "An Autobiography of Buffalo Bill" (New York: Cosmopolitan Book Corporation, 1920), p 194.

6. George W. Ewing, "The Well-Tempered Lyre: Songs and Verse of the Temperance Movement" (Dallas: SMU Press, 1977), p. 119.

7. Russell, pp. 151-52. Russell presents substantial external evidence to destroy this long-held belief.

8. Louisa Frederici Cody, in collaboration with Courtney Ryley Cooper, "Memories of Buffalo Bill By His Wife" (New York: D. Appleton and Company, 1919), p. 215.

9. Henry Blackman Sell and Victor Weybright, "Buffalo Bill and the Wild West" (New York: Oxford University Press, 1955), p. 91.

10. Pond, p. 55.

11. Pearson, p. 212.
12. Pond, p. 52.
13. Pond, p. 55.
14. Pond, p. 2.
15. Johannsen, II, p. 174.

WANTED

PULP MAGAZINE COLLECTOR WILL PAY TOP \$\$\$ FOR ISSUES OF The Spider, The Shadow, Doc Savage, Operator #5, Secret Agent X, Captain Future, Captain Hazzard Captain Satan, Captain Zero, The Skipper, The Whisperer, The Wizard, The Scorpion, The Octopus, Bill Barnes Air Adventurer, Dusty Ayres and His Battle Birds, G-8 and His Battle Aces, Flying Aces, Dare-Devil Aces, Wings, Black Mask Detective, Dime Detective, Phantom Detective, Black Hood Detective, Red Hood Detective, Ace Mystery, Dime Mystery, Horror Stories, Terror Tales, Weird Tales, Adventure, Argosy All-Story and many other miscellaneous Air-War, Hero, Character, Mystery and miscellaneous others . . .

This is a hobby with me. Write for a bid before you decide to sell or call me collect.

Thank you and all offers will be responded to.

JACK DEVENY

6805 Cheyenne Trail

Edina, MN 55435-1158

612-941-2457

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

(Required by 39 U.S.C. 3685)

Date of filing: Sept. 15, 1937

Title of publication: Dime Novel Roundup

Publication No.: 157140

Frequency of issue: 6 times per year.

No. of issues published annually: 6

Annual Subscription Price \$10

Location of known office of publication: 821 Vermont St., Lawrence, Kansas 66044

Location of the Headquarters or general business offices of the publishers:

87 School St., Fall River, Mass. 02720

Publisher: Edward T. LeBlanc, 87 School St., Fall River, Mass. 02720

Editor: Edward T. LeBlanc, 87 School St., Fall River, Mass. 02720

Owner: Edward T. LeBlanc, 87 School St., Fall River, Mass. 02720

Known bondholders, etc: None

Extent and nature of circulation	Average no. copies each issue during preceding	Actual no. copies of single
	12 months	issue pub. nearest to filing date
Total no. copies	525	525
Paid circulation		
Sales through dealers, carriers, vendors, etc.	0	0
Mail subscriptions	375	377
Total paid circulation	375	377
Free distribution, samples, complimentary, etc.	10	10
Total distribution	385	387
Copies not distributed	140	138
Returns from news agents	0	0
Total	525	525

I certify that the statements made by me above are correct and complete

Edward T. LeBlanc, Pub.

WHITHER GOEST POPULAR FICTION

Albert Tonik

Recently I purchased the book, "Villains Galore" by Mary Noel, published by The Macmillan Company in 1954. I bought it from Eddie LeBlanc who does DIME NOVEL ROUND-UP. I have heard of this book for many years but was unable to find a copy. Not even the library had one. To my surprise I found it gave the history of the Weekly Family Story Papers which existed even before the Dime Novels.

Mary Noel's premise was that four things made possible cheap fiction for the masses. The first of these was the steam printing presses that made the production of vast quantities practical. Then the railroad system made the distribution possible. Then public education produced a vast reading public. And finally the Industrial Revolution resulted in some leisure time for people.

In the United States, low taxes on advertisements made the production of many newspapers viable. Then the Post Office gave special rates for the distribution of anything that looked like a newspaper. So it was natural that the first mass produced literature had the appearance of newspapers. Thus grew the family story papers which were a weekly newspaper of four or eight pages containing a number of serials that ran from ten to a hundred installments.

Some of the family story papers were the following: The Philadelphia Saturday Courier started in 1831 (but only lasted until 1856). One of its competitors was the Saturday Evening Post which really started in 1821 but took a long time to become a family story paper and later excelled as a slick magazine. However mass circulation did not appear until the Williams brothers started Uncle Sam in Boston in 1841 (it lasted until the late 50s). By 1847 they had a circulation of 30,000. In 1846 Frederic Gleason of Boston started The Flag Of Our Union (which lasted until 1865). They claimed a circulation of 40,000 by 1849. In 1850 the Philadelphia Saturday Courier claimed 70,000; and in the middle 50s the Saturday Evening Post 90,000 and The Flag of Our Union 75,000.

Robert Bonner started the New York Ledger (the most famous of the family story papers) in 1851. By 1856 then announced a circulation of 150,000. By 1869 it was 380,000 (the highest circulation figure for a family story paper). The Sunday Mercury started as a newspaper in 1839. In 1857 it changed to the New York Mercury and became a family story paper. In 1859 it boasted of a circulation of 100,000 but soon declined and later became a magazine. Amos Williamson started a Sunday paper, the Dispatch, in 1847. In 1857 it became the New York Weekly Dispatch and in 1858 simply the New York Weekly. In 1859 it was sold to Francis S. Street and Francis S. Smith to become the cornerstone of the Street & Smith empire. About 1850 Justin Jones in Boston had started a family story paper called the Yankee Privateer. However in 1859 he sold out to Street & Smith and wrote for them under the name "Harry Hazel." By 1860 the New York Weekly had a circulation of 150,000; by 1870 350,000; by 1877 350,000; but fell to 200,000 in the 1880s. In Philadelphia, Robert S. Davis and James Elverson started the Saturday Night in 1865. Saturday Night's circulation figures rose at almost the same rate as the New York Weekly but always lagged a little behind.

Finally the dime novel publishers chipped in with George Munro starting the Fireside Companion in 1867 (Old Sleuth in 1872 helped it become popular) (claimed 300,000 circulation in 1878) and his brother Norman Munro with

Family Story Paper in 1873 (who countered with Old Cap Collier (claimed a 250,000 circulation in 1876). During the 80s the circulation began declining. In 1885 the Fireside Companion reported 280,000 while the New York Weekly claimed only 200,000. In the 90s circulation figures dropped well below 100,000 and the stories were mostly reprints.

When I finished the book I began thinking of the form of publishing cheap popular fiction. Over the years the form in which popular literature was presented has changed at least four times. Mass production of popular literature began in the 1840s and took the form of the family story paper. This form was very popular from about 1850 to the late 1880s. About 30 to 40 years.

Then came the dime novel. In 1860 the firm of Irwin F. Beadle & Co. began publishing dime novels. These were booklets of 100 (later 16 pages, about 6x4 inches with a complete story per issue that sold for 10 cents. In 1863 Irwin sold out to brother, Erastus, and the firm became Beadle & Adams. By the middle of the 1870s these books were selling in the millions and all the firms jumped in with their Librarys. Donnelly started the Lakeside Library, Beadle countered with the Fireside Library, Frank Leslie introduced the Home Library, George Munro the Seaside Library, etc. The dime novels began losing their popularity in the 1910s. So this form was popular about 40 years.

Then came the pulp magazines. They were approximately 9x7 inches and usually had 128 pages. Munsey's The Argosy was the first to use pulp wood paper in 1896. The pulp magazines did not come into popular use until the late 1910s. But during the 1920s they soared in popularity. This continued until World War II when the paper shortage dropped some out of the field. But by 1950 most magazines had fallen by the wayside even though some stayed on until 1960. This form was popular for only a little over 30 years.

Then came the paperback novel. It was housed in a book measuring about 7x5 inches. Pocket Books began the modern paperbacks in 1939. However the popularity did not rise until after World War II. This is still the popular form for mass literature. It has been so, for about 35 years. If there is any periodicity to the above facts, then paperbacks are doomed to lose their popularity very shortly.

Which brings up an interesting question. What is the next form for popular literature? I thought of the wide spread use of the personal computer. A book could be recorded on a floppy disk. People could buy a floppy disk and take it home and read it on the display screen of their PC. They could flip pages by a press of a button. They could go to a library and rent a book on a disk, or phone a publisher and copy a book over the phone line and pay for it on their phone bill. This reminds me of old science fiction stories where they predicted that people would stay in their own little cubbyholes and read the news on their own displays. Would that prediction come true? But then I thought that the price of a book on this media would be \$10 or more. Much too high for popular fiction.

Was there something else? I recalled that most youngsters had "walk-man" type of radios. These are lightweight radios you carry hooked on your belt or in your pocket or in your pocketbook, with earphones so only you can hear. Some of them can play cassettes as well. There you have the perfect vehicle for popular fiction. Have an actor read the story onto a cassette. These cassettes can be sold for less than \$5. They could be rented just like video cassettes. People would not have to read them, they

could listen to them. And by the time that cycle wears out in 30 or 40 years we would have a nation of people who would have forgotten how to read. short while later but with dwindling sales.

EDITORIAL NOTE: The first mass produced pocket book, other than the small size Beadles, etc., began with G. Munro's Seaside Library (Pocket Edition) in the early 1880's and this format continued until 1922 when Street & Smith closed their line. (50 years). Arthur Westbrook continued for a
End

A NOTE ON MAGNET DETECTIVE LIBRARY #178 by "A Literary Detective"

(Preliminary note: This present article is the offshoot of a much larger study in-progress encompassing serial fiction which had appeared in the *Boston Globe* from 1879 through 1910. It will examine that fiction and its relationship to Street & Smith's Magnet Detective Library.)

When Street & Smith published #178 of the Magnet Detective Library, dated January 23, 1901, there was little hint in the company's records which gave any indication as to the true origin of the two stories contained therein.

Thanks to the recent listing of the Magnet Detective Library by Randy Cox, we learn that the title of #178 represented two separate stories. The title and lead story was called "The Handkerchief Clue" and the second story was entitled "Nat Foster, the Boston Detective." Both stories were by Harry Rockwood, the pseudonym of Ernest A. Young.

Because the detective in the lead story was Harry Pinkurten, Mr. Cox suggested that this story could possibly be the same as "Harry Pinkurten, the King of Detectives" as listed in Hubin's "Crime Fiction Bibliography."

Since I did not have a copy of Magnet Detective Library #178 and I did have a copy of "Harry Pinkurten," I decided to read through it to determine whether a handkerchief played a role as a clue for the detective. Sure enough, a handkerchief did play the leading part in helping Harry Pinkurten uncover the murderer in the story. There remains little doubt in my mind that when Street & Smith acquired this story, it changed the title from "Harry Pinkurten, the King of Detectives" to "The Handkerchief Clue."

To further substantiate this premise, my copy of "Harry Pinkurten" contained as its lead story "Nat Foster, the Boston Detective." The collation of my book, published by J. S. Ogilvie as an unnumbered part of its "Champion Detective Series, is as follows: "Nat Foster, the Boston Detective," 126 p. and "Harry Pinkurten (sic), 123 p. Compare this with the collation given by Randy Cox for Magnet Detective Library #178: "The Handkerchief Clue," 123 p. and "Nat Foster, the Boston Detective," 126 p. Evidently, Street & Smith used the same plates to print the book, but reversed the sequence and changed one of the titles.

But the comparison did not end at that point. As mentioned in the preliminary note, I have been conducting research into the serial fiction which had appeared in the *Boston Globe*. The rationale for selecting the *Boston Globe* as an area for fictional research lies in the fact that many of the stories contained in the Magnet Detective Library were derived from stories that had been first published in the *Boston Globe* as is evidenced by Randy Cox's notes garnered from the Street & Smith archives.

Beginning in 1873, under the reins of the newly-appointed president and

publisher, Col. Charles H. Taylor, the floundering Boston Globe was put on a more solid footing by Taylor's innovative ideas and concepts in newspaper publishing. Capitalizing on the public's constant fascination with crime, one of the Boston Globe's new directions lie in the reporting of crime news on an almost daily basis. It is little wonder that when serial fiction was first introduced in the Boston Globe in 1879 that it should embrace mainly tales of a **criminous nature.**

My research consisted of recording the author, title, dates of publication, number of episodes and the first opening sentence of the text of each story as it appeared.

So, armed with the results of my research, I began to seek out those stories authored by Ernest A. Young or those written under his pseudonym, Harry Rockwood. Ten of his stories had appeared in the Boston Globe, but not one had the title "Pinkurten," nor contained any such character. I began to compare the opening sentences of Young's stories on which I had notes. Lo and behold, "Harry Pinkurten" matched up with the story "The Hoyt-Bronson Mystery; or, Donald Dyke's Most Difficult Case" by Harry Rockwood and copyrighted by Ernest A. Young. This story appeared in the Boston Globe from August 26, 1882 through September 20, 1882. A further examination of the entire texts of both stories revealed that the two were identical save for the name of the detective in each. What was going on here?

It now became apparent that when J. S. Ogilvie acquired this story either from the Boston Globe or Ernest A. Young that the name of the detective had been altered along with the name of the title.

The first printing of the story "Harry Pinkurten" in book format came at the tail end of 1882 when it appeared in quarto size with paper covers as No. 326 of Ogilvie's "People's Library Series." It appeared later as No. 3 of Ogilvie's "Champion Detective Series" then as an omnibus publication with the lead story being "Nat Foster, the Boston Detective," also by Harry Rockwood. Ogilvie had issued this omnibus under the title "Detective Stories No. 3." This same omnibus was published as an unnumbered issue in the "Champion Detective Series" (my copy) at an undetermined date of publication.

We have traced "The Handkerchief Clue" back to "Harry Pinkurten," then back to a Donald Dyke story which appeared originally in serial format in the Boston Globe. But what then of "Nat Foster, The Boston Detective"?

In much the same fashion as above, I learned that "Nat Foster" had originally been published as "An Alderman's Daughter; or, A Brave Girl's Trust," by Harry Rockwood, which had appeared in the Boston Globe from October 7, 1882 through November 6, 1882. Again, the detective in the serial was Donald Dyke, who then became Nat Foster when Ogilvie published the story as No. 337 of its "People's Library Series" in March of 1883.

Thus, we learn that "Magnet Detective Library" #178 was derived from two stories featuring Young's detective, Donald Dyke. What further revelations are to be deduced from the research I have conducted must wait until my projected study is completed, written up and turned in for publication.

WANTED

Any or all issues of THE FRENCH AND INDIAN WAR SERIES, by Joseph Altsheler. Reading copies will suffice.

Wallace H. Waldrop, 10 Robinhood Drive, Taylors, S. C. 29687

NEWS NOTES

Pocket Book/Archway has commissioned Byron Preiss Visual Publications to re-do and update Tom Swift and put him into the graphic novel mode. (The restructured Simon & Schuster Juvenile Division acquired rights to the Tom Swift character when it bought the Stratemeyer Syndicate properties in 1979. With original stories, the four-book series will be written by Steven Ringgenberg and drawn by Craig Russell. The series will be launched in mid-winter 1987-88. (From Comics Business #2, August 1987, sent in by Thomas E. Phillips, Jr.)

Pocket Books will release a series called the New Bobbsey Twins under the Minstrel Book imprint. The books feature new adventures of the original characters created by the Stratemeyer Syndicate in 1904, similar in concept to the updated Nancy Drew Casfiles and the Hardy Boys Casfiles series published last fall and spring, brand-new books based on the well known characters. (From Publishers Weekly, Aug. 28, 1987 sent in by Jack Bales.)

The University of South Florida at Tampa will be hosting the 3rd Series Book Convention May 12 through May 14, 1988. The first two conventions were held at LaCrosse, Wis. and Corning, New York. Jay Dobkin has arranged for on-campus housing. Additionally, nationally franchised motels are available adjacent to the campus. A full program has not yet been developed, but plans include sessions on English boys' books, dime novels-story papers, American 19th century juveniles as well as boys and girls series books. Up to date information will be given as plans are more fully developed.

RECENTLY PUBLISHED ARTICLES ABOUT DIME NOVELS, SERIES BOOKS, ETC.

KEEPING UP WITH THE BOBBSEYS, The Twins Return in the Stories for the 80's by Michael Kernan. Washington Post, September 5, 1987. Good article illustrated with an early Bobbsey Twins volume and the latest of the series. Recounts the writer's personal acquaintance with the Bobbsey Twins books. (Sent in by Jim Deutsch).

NEW MEMBERS

320. Linda Hagge, Dept. of English, 203 Ross Hall, Ames, Iowa 50011-1201
321. Lawrence Goodwin, 13 Hillside Terrace, West Newton, Mass. 02165
L-55 Univ. of Southern California, Dept. of Special Collections, Doheny Library, Los Angeles, Calif. 90089-0182.

ADDRESS CHANGES

- 232 Albert B. Brown (BUD), c/o KOTV Inc., 320 S. Frankfurt, Tulsa, Okla. 74120
37 Kent L. Steckmesser, 4917 Sheboygan Ave., #615, Madison, Wis. 53705-2924
11 Wallace H. Waldrop, 10 Robinhood Drive, Taylors, S. C. 29687
209 Thomas Noona, 15 Lisa Circle, West Boylston, Mass. 01583
53 Howard Funk, 217 Crane Blvd., Libertyville, Ill. 60048

ALGER TRIVIA

By Stanley A. Pachon

In the February 1986 issue of the Dime Novel Roundup, the writer expressed some skepticism that Alger was the author of "The Disagreeable Woman." Since that time some additional information has surfaced which although not solving the puzzle does add fuel to the fire.

In the August 1895 issue of Munsey's Magazine, in a department titled, 'Literary Chat,' appears the following item:

"Julian Starr, the author of 'The Disagreeable Woman' which G. W. Dillingham has recently published, frankly admits that the writing of the story was suggested by reading 'Ships That Pass in the Night.' But 'The Disagreeable Woman' resembles Miss Harradin's famous book only faintly, while in form it suggests Oliver Wendell Holmes' 'Breakfast Table Series.' The characters, however are all up to date and the 190 pages are made up almost wholly of dialogue. Good easy reading for a summer's day.

"Julian Starr is said to be a nom de plume of an author who is widely known in another literary field."

The last paragraph although does not solve the puzzle, would point the finger of supposition at Alger as the author of this book. But his is only speculation and not proof.

LETTERS

Dear Ed:

What happened to the list of members you printed yearly?

Would it be possible to have a questionnaire in the Roundup asking members to list other interests such as pulp magazines, boys series books, etc., and place the interest in the list of members?

Fred Ellis, 2062 Bogart Ave., Bronx, N. Y. 10462

Dear Ed:

I am coming up on eighty now, and am reading as much as ever. I have had a bad heart condition for more than two years now. And even though I never smoked, I have some lung trouble also. Am still quite active, and have done quite a bit of gardening this summer. The heat wave for the past two or three months has hurt me more than anything else.

Wallace H. Waldrop

P. S. I am reading over many of my old Dime Novel Round-ups.

Dear Ed:

Your internationally focused readers may be interested in the following news item:

Following in the footsteps of Knud Nielsen who wrote the story of the Danish dime novel series (see DNRU #565 p. 17), Nils Parelus has now finished a book on the Norwegian dime novel series. The book is titled "De gamle herteseriene," has 112 pages and is published in 1987 by Bjorn Ringstrøms antikvariater, Ullevålsveien 1, N-0165 Oslo 1, Norway. It was priced at \$25 postpaid.

Parelus presents the various series and lists the contents of each series known to him. Thus he gives a wealth of information not known even in the Norwegian National Library. Admittedly, the book is not complete—at least

3-4 series of short durance are missing, and additional information on a few series could have been found by perusing the Norwegian national bibliography more closely. But this is trifles compared to the new facts dug forth by Par-elius.

The strangest fact amply documented is that the popular series around figures like Sherlock Holmes, Nat Pinkerton, Ethel King, Sitting Bull which the readers supposed were written by Englishmen or Americans, in reality had German or French origin. Brought from the US are only some contributions to "Amerikanske Fortaellinger" (Tales of America) and the tales comprising the four Buffalo Bill series. The world has really changed since then.

Yours very truly, Ola Strøm

Dear Eddie:

Congratulations on the Street and Smith bibliography. I can appreciate the enormous amount of work that went into it. It is a beautiful job, and I hope that you continue the project. The work that you do is really valuable.

If you ever rerun this volume, you might want to make a footnote on "Nugget Library" 12 and other printings. Although Street & Smith attribute this work (Mechinet) to Durivage, it is really a short story by Emile Gaboriau. Bare-faced piracy, since the story had previously been published in the USA several times as by Gaboriau. I reprinted it in my "Treasury of Victorian Detective Stories."

I was interested to see that you attributed the last two Tom Edison, Jr. stories to H. L. Williams. I had felt that there was a falling-off in quality from the "Philip Reade" stories, and I guess this is the explanation, a different author.

Best regards, Ev Bleiler

Dear Eddie:

I read with pleasure the article by Bob Chenu and Joseph Ruttar in the August issue on Seckatary Hawkins. The Seckatary Hawkins books come in six binding styles that I have:

STEWART KIDD #1 used on Adventures in Cuba, 1st edition. A thick yellow volume (almost a Hudson type 5) with "Seckatary Hawkins in Cuba" on front with letters stamped in the blue Schulkers dust jacket design, in gold, spine also says Seckatary Hawkins in Cuba and the title page says "Adventures in Cuba" but the listing of titles in the back says "Seckatary Hawkins in Cuba," "The book you have in your hand." (1921)

STEWART KIDD #2 used on "The Red Runners" is the same as #1 except the printing on the cover is black instead of gold and the top edge is green instead of orange. This title was listed in the Adv. in Cuba volume as to be titled "Seckatary Hawkins and the Red Runners" (1922).

APPLETON—used on "Seckatary Hawkins in Cuba" and "Stormie the Dog Stealer" yellow with black lettering (Hudson type 4) (1925).

SCHULKERS #1 used on all subsequent titles except "Herman the Fiddler" blue with white printing on spine, a standing Seckatary Hawkins stamped on front with no printing (Hudson type 1) (per article also used on S. H. in Cuba) (1926).

SCHULKERS #2 orange with black printing used for "Herman the Fiddler," binding overruns of the Appleton "Seckatary Hawkins in Cuba," and possibly other titles (1930).

SECKATARY HAWKINS CO. Tan with brown printing (Hudson type 1) used for reprinting most titles and "The Casanova Treasure" altho "Adventures in Cuba" appeared in many bindings under three titles, except for the

title page, all were printed from the Kidd plates, with slight changes to the last page.

The first edition of *Adventures in Cuba* by Stewart Kidd lists the six books written by Robert Franc Schulkers but unpublished except in the *Cincinnati Enquirer* (and possibly other papers) are as follows:

1. Seckatary Hawkins and the "Rejiment."
2. Seckatary Hawkins and the Skinny Boy
3. Seckatary Hawkins and the Stranded Houseboat
4. Seckatary Hawkins and Stoners Boy
5. Seckatary Hawkins in Cuba
6. Seckatary Hawkins and the Red Runners

Contrary to the article, Seckatary Hawkins appeared in Sunday Supplements as late as April 14, 1940 where in my copy of the *Cleveland Plain Dealer* a story ends that must have been titled "The Harmonica King."

The ten published hardbound Seckatary Hawkins books only cover the period from April 11, 1920 with the beginning of "Stoners Boy" to December 12, 1926 with the end of "Herman the Fiddler."

The period from 12-19-26 to 4-14-40 contains enough episodes to print 21 more books at the 33 episodes per book average of the ten hardback books.

When you include the three unpublished books prior to "Stoners Boy," Robert F. Schulkers wrote 34 books of the adventures of Seckatary Hawkins, which may be the longest series of a boys adventures written by one author since Frank Merriwell.

Seckatary Hawkins reached the average boy in the 1920s and 1930s who could not afford the 50c and \$1.00 hardback boys books we collect today. Not many parents could afford the series books, but Seckatary Hawkins reached millions with his Sunday newspaper stories and radio program.

An example of his popularity is the *Milwaukee Journal* for Sunday, July 7, 1929. The boy and girls section is 8 pages with *Adventures of Seckatary Hawkins* in red letters across the top of the page, a large color picture illustrating the episode which was concluded on page two which also contained a picture of the Iron Mountain, Michigan Seckatary Hawkins Club. Page 3 was devoted to Branch Club News and contained a picture of the largest local club, Taylor County #1 showing about 100 boys, girls and adults. Page four was a comic page but pages 5, 6 and 7 were devoted to "Letters to the Seckatary" with page 8 a comic page.

Eddie, I believe "Seckatary Hawkins" was the only real effort after the dime novel to reach the mass juvenile market and for 20 years it was successful through a large number of newspapers. It is because of Robert F. Schulkers great success in reaching this mass audience neglected by other writers in this period that I believe we owe him the recognition that was lost because of the fragile nature of newspaper appearances.

Sincerely, Alex T. Shaner

Dear Ed:

Thank you for a few hours of exciting entertainment, every other month, that cannot be matched by any other publication in print today.

Best regards, Hurley J. Butcher

Dear Eddie:

I went through my back issues of *The Roundup* recently looking for a certain article and discovered that my earliest number began with April 1955. My second discovery was that there were literally hundreds of articles that were just as fresh as though written yesterday. They brought new joy on

a re-reading.

What a valuable service you and your contributors have provided in maintaining a high quality magazine. It's the least I can say after 32 years of silently being on the receiving end of all that fine work.

Sincerely yours, Joe Slepian

Dear Ed:

I have been a member of the HHB for several years and enjoy reading each issue of your magazine. Although I am not interested in many of the things that are printed, I read each issue from cover to cover nevertheless. I get so many magazines and papers in the mail that I do not get caught up enough so I can go through some of my old Nickel Novels (Young Wild West, Work and Win, etc.) and read some of the things I used to read seventy years ago!

Thanks for an interesting little magazine.

Sincerely, Walter W. Humberger

SOME ADDENDA AND CORRIGENDA TO BOB BENNETT'S HORATIO ALGER, JR., BIBLIOGRAPHY

By Stanley A. Pachon

When a bibliography of so prolific and widely reprinted author as Horatio Alger, Jr. appears, omissions and some slight errors may appear. There is a strong possibility that there are still a considerable number of Alger contributions to periodicals and newspapers in the Boston area between 1850-1860. In fact in 1853 there were published in Boston and vicinity 128 newspapers, magazines and story papers. Many could have carried Alger contributions in their columns. It is hoped that this listing will spur others to add new items to the following list, a true criterion of a writer's productivity and popularity.

NOTE: The number in parenthesis following the entry is the identification number used in "Horatio Alger, Jr.: A Comprehensive Bibliography" by Bob Bennett, published by Flying Eagle Publishing Co., Mt. Pleasant, Mich. 1980.

All by Horatio Alger, Jr. unless otherwise stated. Included in the listing are the works of Alger written under various pseudonyms.

Serializations

BOY WONDER, THE; or, The Star of the Circus. Anonymous. New Boys Paper (English) July 9, 1887 to Oct. 15, 1887.

NOTE: There are no installments with the issues of Aug. 6, 13, 20, 27 and September 3. It resumed with the September 10 issue. The publisher stated that the manuscript was destroyed by fire at the printing works. Hence the delay.

BRAVE AND BOLD; or, The Fortunes of a Factory Boy. Anonymous. Sons of Britannia (English). Aug. 17, 1872 to Nov. 16, 1872.

IN A NEW WORLD, by Horatio Alger (No Jr.) Our Darlings (English) 1902

NOTE: This is a very abridged version of the original story. Chapter headings have been changed and others substituted. Chapter 34 in the original story becomes Chapter 16, the last one in the serialized version and the last line reads, "and three days they embarked," while the original version stats, "and they embarked for New York." It is possible

that the editor wished to give the impression that the hero was an English lad. The original story runs for four more chapters which are deleted. Since the covers of the magazine had been removed prior to binding it is impossible to give the dates of this serialization. It was serialized in six parts and from indications it is printed towards the end of 1902.

PAUL PRESCOTT, THE RUNAWAY. No. 1 of Boy's One at a Time Library Nov. 7, 1887 (English).

NOTE: The Aldine Publishing Co. of London, England announced that on November 7, there would appear a new library called "The Boy's One at a Time Library," to be issued weekly and the first story to be "Paul Prescott, the Runaway." This was a new idea in publishing, as the stories were divided into five weekly parts with only one story in each number which was to contain 32 pages and priced at one penny. As the publisher indicated, "Our plan is simply to issue one tale only, 'a-a-time,' until completion. Thus enabling readers to peruse a serial story in a short space of time." The above story appeared in five parts, but the fifth part contains the beginning of the new story titled, "Captain Dan Kinzer." Possibly this was the publishers ploy to interest the reader after concluding the original story so he would purchase it. The third story in this library was "Phil and His Friends." No information is available as to how long this publication lasted and if other Alger stories appeared under this banner.

RALPH RAYMOND'S HEIR; or, The Merchant's Crime, by Arthur Hamilton, Home Circle. Aug. 23, 1884 to Sept. 13, 1884.

ROBERT COVERDALE; or, The Young Fisherman, by Horatio Alger, Jun. Young Folks (English) May 26, 1888 to Aug. 18, 1888.

Short Stories

1. ADVERTISING FOR A WIFE. From a Bachelor's Notebook, by Carl Cantab (New) Home Circle, Apr. 28, 1877.
2. ADVERTISING FOR A WIFE, and What Came of It, by Caroline F. Preston (New) Home Circle, Feb. 22, 1873.
3. AGNES FLEMING'S CHOICE, by Horatio Alger (No Jr.) (3) Home Circle, Aug. 26, 1882.
4. ALBERT GRAFTON'S SPECULATION, by Rev. Horatio Alger, Jr. (4) Gleason's Monthly Companion, December 1877
5. ALICE GRAYSON'S PERIL. A Story of the American Revolution (New) Home Circle, Sept. 18, 1869.
6. ANACONDA FRICANA; or, Prof. Jenkinson's Great Lecture. A Vacation Episode, by Carl Cantab (New). The Wide World. Oct. 31, 1863.
7. ARTIST'S PRIDE, THE, by Horatio Alger (No Jr.) (8) Home Circle, May 19, 1883.
8. AS DEAF AS A POST, by Caroline F. Preston. (New) Gleason's Literary Companion, Sept. 3, 1864.
9. AUNT BETSY'S DAY IN BOSTON, by Caroline F. Preston (New). Gleason's Monthly Companion, Nov. 1876.
10. AUNT FAITHFUL'S PUBLIC READING, by Caroline F. Preston (New) Gleason's Literary Companion, Feb. 17, 1866.
Gleason's Monthly Companion, Nov. 1874.
11. AUNT JANE'S WIG, by Caroline F. Preston. (New). Gleason's Weekly Line of Battleship, Jan. 29, 1859.
12. AUNT MAHITABLE'S VISIT, by Caroline F. Preston (New). Gleason's

- Monthly Companion, Nov. 1878.
13. AUNT NANCY'S VISIT TO THE CENTENNIAL, by Caroline F. Preston. (New) Young Israel, Dec. 1876.
 14. AUNT NANCY'S LEGACY, by Caroline F. Preston. Young Israel, Feb. 1877.
 15. BASHFULNESS CURED; or, A Proper Remedy for a Troublesome Complaint, by Caroline F. Preston (New). Home Circle, May 28, 1870.
 16. BEAUTY VERSUS MONEY (12) Home Circle, Oct. 30, 1869. Home Circle, Sept. 16, 1882, by Horatio Alger (No Jr.)
 17. BEHIND THE PANEL; or, The Nightly Visits (New). Gleason's Monthly Companion, Sept. 1879.
 18. BLUE LIGHT. Experience of a Victim to the New Fashion, by Caroline F. Preston (New) Home Circle, Apr. 15, 1882.
 19. BLUE SASH, THE, by Carl Cantab (New). American Union, June 10, 1854.
 20. BLUE VELVET BONNET, THE, by Caroline F. Preston (New). Gleason's Weekly Line of Battleship. Aug. 6, 1859.
 21. BOARDING SCHOOL DRUDGE, by Rev. Horatio Alger, Jr. (19) Gleason's Monthly Companion, Aug. 1881.
Home Circle, Nov 5, 1879, by Rev. Horatio Alger (No Jr.)
 22. BREAKING AN ENGAGEMENT, by Caroline F. Preston (New). Gleason's Literary Companion, Apr. 2, 1864.
 23. BROKEN MATCH, THE, by Caroline F. Preston. (New) Gleason's Weekly Line of Battleship, Dec. 7, 1859.
 24. BROTHER'S RETURN, THE, by Rev. Horatio Alger, Jr. (27) Home Circle, June 26, 1880.
 25. CAPTAIN HANNAH; or, The Tyrant of the Schoolroom, by Caroline F. Preston (New) Gleason's Monthly Companion, May 1879.
 26. CAPTAIN SEYMOUR'S HOUSEKEEPER (30) Gleason's Monthly Companion, March 1880.
 27. CARL HAUSEN'S LUCK, by Rev. Horatio Alger, Jr. (31) Home Circle, May 22, 1880.
 28. CARLETON, LEGACY, THE; or, John River's Mistake (32). Home Circle, June 21, 1884.
 29. A CHANCE FOR SPECULATION, A; or, The Unlucky Investment, by Carl Cantab (New) Home Circle, April 8, 1876.
 30. CHANCE MEETING, A (33) Gleason's Monthly Companion, Oct. 1879.
 31. CHARITY NOBLE'S OFFER, by Caroline F. Preston. (New). Gleason's Line of Battleship, Nov 5, 1859. Home Circle, May 28, 1870
 32. CHARLES DEAN'S SUCCESS (34) Home Circle, Jan. 28, 1871.
Home Circle, March 24, 1883.
 33. CHRISTMAS GIFT, THE (35) Gleason's Literary Companion, Dec. 20, 1863.
 34. CHRISTMAS WATCH, THE, by Rev. Horatio Alger, Jr. (36) Gleason's Monthly Companion, Aug. 1876.
 35. CLAUDINE CHALLET; or, The Young Officer's Adventure (New) Home Circle, Sept. 23, 1882.
 36. COLONEL'S WELCOME, THE, by Caroline F. Preston (New) Gleason's Monthly Companion. May 1879.
 37. CORNELIA LYNN'S STRATAGEM, by Caroline F. Preston (New) Gleason's Weekly Line of Battleship, Dec. 11, 1859.
 38. CORNELIAN CROSS, THE, by Caroline F. Preston (New) Gleason's Weekly Line of Battleship, Jan. 15, 1859.

39. COUNT DE ROCHAMBEAU; or, French Without a Master, by Caroline F. Preston (New) Gleason's Literary Companion, Jan. 25, 1862.
Gleason's Monthly Companion, Aug. 1880.
40. COUNT VON HEILBRUN; or, Miss Sampson at Saratoga (39) Home Circle, Oct. 7, 1882.
41. COUNTERFEIT HALFDOLLAR, THE (40) Home Circle, Dec. 10, 1869
42. COUNTRY BOARDING, by Caroline F. Preston (New) Gleason's Weekly Line of Battleship, Sept. 3, 1859
43. COUSIN HANNAH, by Caroline F. Preston (New) Gleason's Line of Battleship, July 16, 1859
44. COUSIN JOHN (41) Flag of Our Union, March 11, 18565
45. CRITICAL CASE, A, by Rev. Horatio Alger (No Jr.) (43) Home Circle, April 19, 1879
46. DARK HOUR, THE. A Story of Christmas Eve, by Rev. Horatio Alger, Jr. (44) Home Circle, Dec. 25, 1880
47. DEACON BAXTER'S ADVENTURE, by Caroline F. Preston (New) Gleason's Literary Companion, Dec. 17, 1864
Gleason's Monthly Companion, May 1873
48. DIAMOND CUT DIAMOND; or, The Complications Arriving from a Woman's Train (48) Home Circle, Jan. 31, 1880—Anonymous
Gleason's Monthly Companion, May 1882—Anonymous
49. DISGUISED HEIRESS, THE. (49) Home Circle, May 6, 1882
Gleason's Monthly Companion, by Rev. Horatio Alger Jr., Dec. 1883
50. DISGUISED SCHOOLMASTER, THE. A Tale of Bytown, by Carl Cantab (New) Boston True Flag, May 13, 1858
Home Circle, Dec. 15, 1877
51. DIVINING ROD, THE (50) Rhode Island Pendulum, March 5, 1859
Home Circle, Sept. 30, 1882, by Horatio Alger (No Jr.)
52. DON'T GIVE UP (52) Home Circle, May 20, 1878
53. DOUBLE MARRIAGE, THE; or, Charles Grovers Mistake, by Caroline F. Preston (New) Gleason's Monthly Companion, Dec. 1883
54. ELITE OF ELLTOWN, THE; or, Fashionables vs. Factory Girls, by Carl Cantab (New) Home Circle, Nov. 11, 1876
55. EQUESTRIANES, THE; or, How an Accident Caused Two Weddings, by Caroline F. Preston (New) Home Circle, Aug. 28, 1869
Gleason's Monthly Companion, Sept. 1881
56. FIVE HUNDRED DOLLARS (67) Rhode Island Pendulum, Dec. 26, 1857
57. FREDERIC MANHEIM'S SECRET. A German Story (69) Home Circle Nov. 6, 1869
58. FRIGHTENING A LOVER: or, The Strong Minded Woman, by Caroline F. Preston (New) Gleason's Monthly Companion, Sept. 1878
59. FRIGHTFUL CARICATURE, THE. by Rev. Horatio Alger, Jr. (70) Home Circle, July 3, 1880
60. GAME OF CHESS, THE; or, Miss Dunbar's Advertisement (New) Home Circle, Oct. 23, 1869
61. GENTEEL BOARDING HOUSE. A. by Caroline F. Preston (New) Gleason's Monthly Companion, July 1882
62. GEORGE BEAUMONT'S BASHFULNESS, by Caroline F. Preston (New) Gleason's Monthly Companion, June 1878
63. GEORGE GRAHAM'S GIFT. Founded on Fact, by Caroline F. Preston (New) Young Israel, April 1876
64. GIFT ENTERPRISE, THE; or, Drawing a Wife with a Lottery, by Carl Cantab (New) Gleason's Monthly Companion, Oct. 1879

65. GOING TO HOUSEKEEPING; or, Aunt Tabitha's Visit, by Caroline F. Preston (New) Home Circle, Oct. 19, 1872
66. GOLDEN PRIZE, THE, by Rev. Horatio Alger, Jr. (75) Home Circle, Nov. 23, 1878 Gleason's Monthly Companion, Nov. 1880
67. GOLDEN TEST, THE, by Rev. Horatio Alger, Jr. (76) Gleason's Monthly Companion, Feb. 1880
68. GUSTAVE A. HIGGINS; or, The Ill-Starred Genius, by Caroline F. Preston (New) Gleason's Monthly Companion, Nov. 1879
69. GUSTAVUS ADOLPHUS HIGGINS; or, The Hard Alternative, by Caroline F. Preston (New) Home Circle, May 10, 1879
70. HABITUAL BORROWER, THE, by Caroline F. Preston (New) Gleason's Weekly Line of Battleship, April 30, 1859
71. HEIRESS OF BEACH COTTAGE, THE (80) Frank Leslie's Ten Cent Monthly, April 1865
72. HENRY FIELD'S LEGACY, by Caroline F. Preston (New) Home Circle, Feb. 11, 1871. Home Circle, July 21, 1883
Gleason's Monthly Companion, July 1883
73. HENRY TRAFTON'S INDEPENDENCE, by Rev. Horatio Alger, Jr. (83) Home Circle, January 25, 1880
Gleason's Monthly Companion, Feb. 1882
74. HERBERT'S NEW YEARS DREAM. A New Year Story, by Rev. Horatio Alger, Jr. (85) Home Circle, Jan. 4, 1880
75. HERBERT WARING; or, The Lawyer's Plot, by Caroline F. Preston (New) Gleason's Weekly Line of Battleship, Aug. 27, 1859
Home Circle, March 2, 1872
76. HOUSEKEEPING; or, A Chase for a Boarding House, by Carl Cantab (New) Home Circle, April 22, 1876
77. ISABEL'S DREAM; or, The Lucky Discovery (89) Gleason's Monthly Companion, March 1881
78. JACOB BLOUNT'S WILL (90) Home Circle, Nov. 1, 1882
79. JAMES CORNELL'S GOOD FORTUNE. by Horatio Alger (No Jr.) (91) Home Circle, August 5, 1882
80. JANE AND JANE ELIZABETH, by Caroline F. Preston (New) Home Circle, March 8, 1874
81. JEALOUSY VS. ICE-CREAM, by Caroline F. Preston (New) Gleason's Weekly Line of Battleship, Oct. 1, 1859
82. JEWEL CASE. THE; or, Edith Penton's Lesson (94) Home Circle, Aug. 23, 1884
83. JOB'S COMFORTER, by Caroline F. Preston (New) Gleason's Literary Companion, May 14, 1864
84. JOB PLYMPTON'S GHOST, by Rev. Horatio Alger, Jr. (96) Gleason's Monthly Companion, May 1879
85. JOHN ARMSTRONG'S SIN (New) Gleason's Monthly Companion, July 1881

(To be continued)

A few odds and ends

Send SASE for list of old books, juveniles, boys, girls. Tom Slade, Bomba, Cappy Ricks, Don Sturdy, Otis, Alger, Optic, Alcott — older: Little Prudy, Uncle Tom's Cabin. How about "Money and How to Make It" 1875!

H. W. MILLER, 821 Vermont St., Lawrence, Kansas 66044 — 913-843-2858

FOR SALE

Books by ERLE STANLEY GARDNER. Cloth, with Dust Jacket, very good to fine. With the exception of "Desert Whale" all are large volumes.

Hunting the Desert Whale. Published in Australia by their Book Club --	\$4
Court of Last Resort, Sloane, 1952 -----	\$7
Gypsy Days on the Delta, Morrow, 1967 -----	\$6
The World of Water, Morrow, 1965 -----	\$6
The Host with the Big Hat, Morrow, 1969 -----	\$6
The Amazing Adventures of Lester Leith, Dec. 1981, Dial Press -----	\$6
The Human Zero, Morrow, 1981. Collection of Science Fiction Stories ---	\$6
Pay Dirt, Morrow, 1983 -----	\$6
Whispering Sands, Morrow, 1981 -----	\$6

Paul Latimer, 2140 Cactus Ct. #2, Walnut Creek, CA 94595, Tel. (415)376 4961

Postage: 1st book \$1, each additional book 25c

NEW COLLECTOR

Interested in getting my collection really underway! I am primarily interested in very good or better issues of PLUCK AND LUCK, FRANK READE JR., SECRET SERVICE, N. Y. DETECTIVE LIBRARY, MOTOR STORIES, RED WHITE AND BLUE, ADVENTURE, RED RAVEN, LIBERTY BOYS, BLUE AND GRAY, WORK AND WIN and others.

I only have 10 dime novels at this time, so don't hesitate to send lists, either of single issues or lots. All replies will be answered.

Larry Latham, 339 W. Wilson, #301, Glendale, Ca. 91203

FOR SALE

Large numbers of Algiers (including a first edition of RAGGED DICK); Alger story papers; Old Sleuth Library; Buffalo Bill Library; Edgar Rice Burroughs; miscellaneous boys' books including Stratameyer and Optic.

Dan Fuller, 609 Fair Ave. N.W., New Philadelphia, Ohio 44663

FOR SALE

The complete works, in cloth, by PETER B. KYNE. 34 titles, 32 First Editions. Includes the rare "Ireland Uber Alles"; The Long Chance; Soldiers, Sailors, and Dogs; and "The Book I Never Wrote."6 with Dust Jackets.

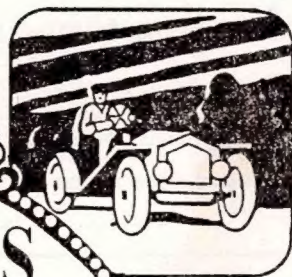
Kyne was famous for his Cappy Ricks sea stories of which there are four titles. ALSO, are 30 slick magazines, 1910 Sunsets to 1920, Cosmopolitans, Red Book, with short stories, and one 3-part novel "The Treasure of Uxmal" never in book form!

Price \$250 prepaid: UPS or Postal Service. If interested, write for a listing of the titles, also I will list the Magazines by dates.

One book inscribed.

Paul Latimer, 2140 Cactus Court #2, Walnut Creek, CA 94595
(415) 376-4961

WANTED



BOOKS

BY

EDWARD STRATEMEYER,
HIS PSEUDONYMS,

ARTHUR M. WINFIELD AND CAPT. RALPH BONEHILL
AND HIS SYNDICATE HOUSE NAMES
IE: ALLEN CHAPMAN, CLARENCE YOUNG, ROY
ROCKWOOD, VICTOR APPLETON, LAURA LEE HOPE,
FRANKLIN W. DIXON AND CAROLYN KEENE.

PARTICULARLY THE

TOM SWIFT

SERIES

ALL VOLUMES

ALL PRINTINGS, AND BINDINGS
VARIOUS DUST JACKETS

ALSO
BOTH BETTER
LITTLE BOOKS

MAGNETIC SILENCER.
GIANT TELESCOPE.

HIGHEST PRICES
PAID FOR BOOKS
IN FINE OR BETTER
CONDITION.
PREMIUM PAID FOR
DUST JACKETS
WILL BUY ONE OR
ENTIRE COLLECTIONS

ARTHUR SHERMAN

2332 WIND RIVER ROAD EL CAJON, CA 92020 • 619/442-1100

FOR SALE

STREET & SMITH DIME NOVEL BIBLIOGRAPHY

Part I: Black and White Era. 1889-1897

Contains Chronological and Author Listings of the following Street and Smith publications:

Log Cabin Library, 456 issues
Nugget Library, 167 issues
New York 5c Library, 157 issues
Diamond Dick Library, 48 issues
Nick Carter Library, 282 issues

Listings include true authorship as shown in the S&S archives, reprinting information and a special index of Principal Localities, Personages and Story Subject.

134 10x8½ reproduced typewritten pages bound in a thesis binder.
\$20.00 post paid

Edward T. LeBlanc, 87 School St., Fall River, Mass. 02720

FOR SALE

BACK ISSUES OF THE DIME NOVEL ROUNDUP

Nos. 238 to current no.

Except Nos. 271, 294, 296, 299, 311, 312, 397, 411, 442 and 443 which are out of print. Out-of-print issues will be xeroxed for those purchasing full sets.

Nos. 238 through 512, \$1.00 each

If bought in quantity they are offered at the following prices.

25 to 49	75c each
50 to 99	50c each
100 to 199	35c each
200 and over	25c each

Nos. 513 to current issue \$2.00 each or 6 for \$10.00

Complete set from No. 238 to the current number \$125.00

Nos. 1-237 for sale at \$1.00 each. Complete set \$150 post paid.

Bibliographic Listings at \$2.00 each

1. Golden Days by Rev. Donald L. Steinhauer
2. Munro's Ten Cent Novels, by Denis R. Rogers
3. Nickel Library, by Prof. Albert Johannsen
4. Good News, Army and Navy Weekly, Half Holiday, The Holiday, by Capt. Chester G. Mayo, USN, Retired
5. New Buffalo Bill Weekly, by J. Edward Leithead
6. Rough Rider Weekly and the Ted Strong Saga, by J. Edward Leithead
7. Nick Carter Library, by J. Randolph Cox
8. New Nick Carter Weekly, by J. Randolph Cox
9. The New Sensation and the Sporting New Yorker, by Ross Craufurd
10. Nick Carter Stories, Part I, by J. Randolph Cox
12. Our Boys and New York Boys Weekly, by Ross Craufurd
13. Nick Carter Stories, Part II, by J. Randolph Cox
14. American Novels, by Denis R. Rogers
15. Magnet Detective Library, by J. Randolph Cox

AND

Frank Merriwell's All Star Opponents

(A new story about Frank Merriwell by Robert McDowell)

Edward T. LeBlanc, 87 School St., Fall River, Mass. 02720



WANTED FRANK MERRIWELL

HARD COVER SERIES

By

BURT L. STANDISH

PARTICULARLY INTERESTED IN ACQUIRING
THE EARLIER STREET & SMITH AND
FEDERAL BOOK COMPANY ISSUES.

Covers are in various shades of green!

AND

DAVID MCKAY FORMATS:

- 1) Covers in Maroon (*reddish chocolate brown*).
First 24 titles only were produced.
- 2) Covers in Yellow (*beige*) with black lettering,
except Author's name in red. 28 titles produced.

THE HARD-COVER MERRIWELL STORIES

- | | |
|--|---|
| 1. Frank Merriwell's Schooldays . . . 1901 | 16. Frank Merriwell's Secret 1904 |
| 2. Frank Merriwell's Chums 1902 | 17. Frank Merriwell's Loyalty 1904 |
| 3. Frank Merriwell's Foes 1902 | 18. Frank Merriwell's Reward 1900 |
| 4. Frank Merriwell's Trip West 1902 | 19. Frank Merriwell's Faith 1900 |
| 5. Frank Merriwell Down South . . . 1903 | 20. Frank Merriwell's Victories 1900 |
| 6. Frank Merriwell's Bravery 1903 | 21. Frank Merriwell's Power 1900 |
| 7. Frank Merriwell Races 1903 | 22. Frank Merriwell's Set-Back 1901 |
| 8. Frank Merriwell's Hunting Tour . . 1903 | 23. Frank Merriwell's False Friend . . 1901 |
| 9. Frank Merriwell at Yale 1903 | 24. Frank Merriwell's Brother or,
The Greatest Triumph of All 1901 |
| 10. Frank Merriwell's Sports Afield . . 1903 | 25. Frank Merriwell in Camp 1904 |
| 11. Frank Merriwell's Courage 1903 | 26. Frank Merriwell's Vacation 1898 |
| 12. Frank Merriwell's Daring 1903 | 27. Frank Merriwell's Cruise 1898 |
| 13. Frank Merriwell's Skill 1903 | 28. Frank Merriwell's Lads or,
The Boys Who Got Another Chance 1911 |
| 14. Frank Merriwell's Champions . . . 1904 | |
| 15. Frank Merriwell's Return to Yale . 1904 | |

ARTHUR SHERMAN

2332 WIND RIVER ROAD EL CAJON, CA 92020 619/442-1100